

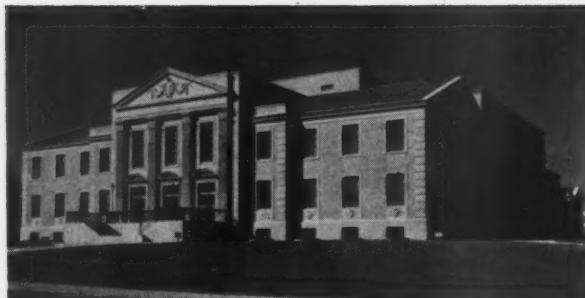
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The American Organist

PRIL, 1950

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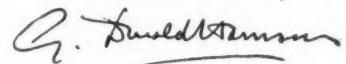
Those familiar with the background of the organ and the Church seem to agree that to see the organ is proper, and that musical considerations must govern placement. Curt Sach's book "The History of Musical Instruments" gives a very enlightening account of the trends and people affecting the placement of the church organ.

Being in a transitory period in this country, we are beginning to realize that certain fundamentals must be embraced to achieve optimum results. Natural laws are involved, and their violations are as sure of certain results as their obedience.

Inevitably linked with the development of the modern American Organ into an instrument concerned with music rather than its own identity is the harmonic development of the pipes and their blend. This is optimum with certain wind pressures.

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REPERTOIRE AND REVIEWS

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Organ Music

Bach-ed. Buszin—Pastorale F, 10p, e, Concordia 85c, reported here because this version says nothing about registration, interpretation, and all the rest of it; which puts it up to the organist's heart and the richness of the organ at his command. Diapasons and mixtures? throw it out. Rich strings & wood-winds, and some artistry in your head? by all means play.

Dom Paul Benoit—Four Preludes, 15p, md, J. Fischer & Bro. \$1.50. Titles: I Will Rejoice, The Spirit of the Lord, Thou Lovest Justice, Prelude on an Introit Mode-1; there are Latin titles too for those who can't like English. A set of church pieces with a lot of atmosphere packed into them, distinctly for the service but equally fine for that type of organ recital played in church as a church function rather than concert. Especially in the first three does the Composer attain a high order of inspiration and mood-painting. Latin texts are a help and not a hindrance, in the first two pieces. Music like this takes the organist out of the sexton's class and lets him in the front door; he begins to minister to his congregation, not cater to them. If you're a good organist, get the set; they won't make you work too hard. They come from the heart of a man who is as much wrapped up with the church as was Bach.

G. F. Broadhead—Chanson Joyeuse, D, 3p, e, Ditson-Presser 50c. Both joyous and fortissimo. Stealing Handel's stuff, and aside from the fact that it falls into dead-end streets a little too often, it's as chippy & tuneful as Mr. Handel.

Buxtehude-ed. Bedell—Preludes & Fugues in E & Am, 12p, md, Gray 90c. If we ever insulted Mr. Buxtehude too much we apologize now; it was because organists butchered him with Diapasons, mixtures, fortissimos, and heartless stampeding over his printed scores. Have a heart? And a rich organ? You will like this. But for heaven's sake pay attention to the music, not the registrational instructions on the score—and we're not referring to Dr. Bedell's score alone but to every last one of them.

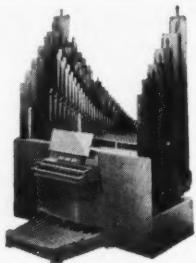
Chime Pieces for Organ—67p, 12 pieces, J. Fischer & Bro. \$1.50, a publisher's efforts to help you save money; here he gives you some grand music at about 12¢ a copy, all real stuff, all affording use of Chimes. Frysinger's Eventide suggests Chimes for the hymntune on p.3; Russolo's Chimes of St. Mark uses the chime theme somewhat as a motif; Chubb's Stillness of Night thumbs the Chimes in for part of it; the Intermezzo dedicated to Mr. Baldwin on p.16 makes lovely music and what a pity our great artists are so afraid of such frankly musical music, for they could do so much with it if they only were not so self-centered; and on through Gaul's Lady of Lourdes, Floyd's Antiphon on the Litany in which the Chimes are used at their very finest for accent only, Federlein's lovely Sunset & Evening Bells, a Couperin transcription, Ungerer's superb & delightful Frere Jacques, ending with Russell's Citadel at Quebec. A lot of notes in this collection, and more music than you'll likely find in any other 67 pages in captivity.

Dr. Roland Diggle—Toccata Gregoriano, D, 8p, md, Gray 75c, opens with a stately & lovely chorale and then Dr. Diggle dashes off on a figuration package designed to make you earn your salary, yet really not difficult; but on p.5 he really makes you work, for he gives you a thing so simple and frankly musical that you'd probably rather slit your grandmother's throat than play anything so simple, not you, you highbrow. Then the monkeyshines again and you once more dash off in all your glory. A real recital piece. You'll hate yourself for playing anything your audience wants to hear, but do it anyway; we should have some discipline in this organ profession.

Elgar-ed. Bedell—Sonata: Andante Espressivo, Bf, 4p, e, Gray 50c. Elgar wrote a better organ Sonata than he gets credit for; this movement is splendid, good solid music of the kind everybody liked & played before the pretenders dis-

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placed it with their ravings. Elgar would have done even better if he had known more about the organ—what sort of nonsense is it to play a melody in octaves with one hand on an organ? Why didn't this edition correct it? But never mind, here is grand, great, noble music for music-hungry souls everywhere.

Mulet-ed. Bedell—Carillon Sortie, D, 10p, md, Gray 75c. You've seen this on programs till you're sick of it. It will remain good music for many years in spite of that.

Dr. T. Tertius Noble—Desert Lament, and a Highland Sketch, 8p, me, J. Fischer & Bro. \$1.00 for the two in one cover. Desert Lament is a tone-picture for recital, Oriental flavor, delightfully colorful and attractive. Highland Sketch is again for recital only, as its distinctly Scotch flavor has no place in a church, not even Presbyterian. In these pieces the usually sedate Dr. Noble takes off his churchly vestments and has a little fun with the organ. Your audiences will be delighted, but maybe you won't entirely like the work you've got to do to master the Sketch.

Reger-ed. Bedell—Benedictus, Df, 4p, me, Gray 50c. A grand piece of church music, meditative, with rich harmonies, honest snatches of melody, and an intense feeling that makes you enjoy playing the music for others to hear, not to mention your own personal enjoyment. Too bad composers couldn't keep up the pace during the past half-century but had to turn to the chamber of harmonic horrors. Reger is a greater composer than you think. What he had in such slow movements as these was somewhat like Beethoven, but it is better because it says more to a man's soul. Anyone in your congregation still have a soul? Nurture it with this.

Reger-ed. Alphenaar—Prelude, Fugue, Fantasia, Fugue, all Op. 7, 32p, md, Marks \$1.25. This is the contrapuntal Reger who didn't depart too far from the Bach model. You would know this isn't Bach, but we can't say that only Bach could write an entertaining fugue, nor dare we say counterpoint died with Bach; Reger, that grand old German, bless his soul, had what it takes to make a composer. The music world would be a lot better off if we heard more organ music by him and less by the current school, French or any other. This music goes because Reger saw to it that he first had a good theme, second didn't smother it by attempted cleverness.

Reger-ed. Alphenaar—Preludes & Fugues Op. 85, four of them, 29p, md, Marks \$1.25. These things also look difficult, but that's partly because we automatically conclude that every fugue or contrapuntal piece must be taken as fast as possible and louder than possible. Give this music the well-known heart treatment and you'll have a lot of fun for yourself, all the while giving your hearers satisfaction too. The Fugue on p.14 is a good example; score says vivace and forte; switch it around to pianissimo, give it Quintadena, Oboe, Bassoon, Clarinet, or some such things for high colors, and then when the fff comes along on p.15 you can raise the roof legitimately. There is no escaping the fact that among the great composers of the world, Reger is still right there; how many more have we in organ?

Dr. Leo Sowerby—Interlude, 7p, e, Gray 75c. Can you imagine Dr. Sowerby's calling for Celeste & Clarinet? Did he write this thirty years ago? or has he reformed? Or maybe he's heard organists playing his pieces? But never mind, his austerity remains. It begins pianissimo on an aloof theme, and runs dangerously near using a strict 3-part scheme; let each of those three lines carry an appropriate & distinguishing tone-color, and you'll have something. He works up to fortissimo on p.5 and you feel the grandness, then sinks to pianissimo as the music dies away. What is it? Nothing more than a piece he wrote to be used in his "Forsaken of Man," between parts 1 & 2; the mood of that intense oratorio, which he here modestly calls a cantata, gave him the urge for a poised moment; this Interlude resulted. It is poised, sedate, meditative, but it is not harsh or discordant; if you have poetry in you, you'll know what to do with this.

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Arrangements for Sunday church-service use will not be reviewed here unless the exact source is known or clearly indicated on the printed score.

*A—"Bach Memorial Collection"—8 chorales edited by Walter Buszin, 8p, me, Concordia 30c, English and German titles but only English texts, all from ancient times, saturated with honest religious fervor; a good collection for any choir, expert or volunteer.

AOS—A. W. Binder—"Requiem-Yizkor," 47p, md, Bloch \$1.50, for the Jewish services, reproduced directly from the photographed manuscript, much of it English text.

A8—George W. Kemmer—"The Lord is my Shepherd," F, 12p, me, Gray 20c, Psalm text, with provision for using the junior choir. Opens with a good & churchly melody, preferably for the juniors, turns to 2-part with tenors, grows slightly complicated here & there, gives a simple passage for 4-part men's voices, and altogether makes a piece of good church literature; not much concession to popular taste.

A8—Carl W. Landahl—"Thy mercy O Lord," Gf, 6p, md, Gray 18c, Psalm text, the Guild's prize anthem selected by Richard Keys Biggs, Dr. Eric DeLamarter, Dr. Clarence Dickinson. Have basses to go down to D? As a whole, it's on the expressive rather than the technical order, and most of it is music, not pretense, though its Composer would do well to remember the kind of choirs 99% of Guild members have to deal with. For good choirs it is well worth using because it's Composer does have something to say—a rare thing in a prize work.

A—Edith Lang—"Jesu holy yet most lowly," F, 4p, e, J. Fischer & Bro. 15c, an old Latin hymn. Here's a beautiful thing, real music behind it, yet not a slave to any of the rules of music, especially the rules of rhythm. The Composer, thank heaven, doesn't say unaccompanied, though a good organist will do parts of it that way. It's atmospheric; its music catches the spirit of its text. And it goes all the way from pp to ff without being theatrical or forced. At one place, "tenor to be sung falsetto"; will you do that? Never mind, the Composer is giving you something to work with, not dictating to you; you won't take dictation anyway, will you? A fine anthem for all choirs, haughty or humble. It's church music, not entertainment. Has character too.

A8—George F. McKay—"A Prayer in Spring," C, 6p, me, J. Fischer & Bro. 18c, R. Frost text which won't be religious enough for some churches but will strike others as being more honestly religious than a lot of creeds mankind has manufactured for his theological amusement. "Oh give us pleasure in the flowers today, and give us not to think so far away as the uncertain harvest"; somebody's been reading what Christ actually did say in the four Gospels. Not bad. And the music is comfortable, appealing, without rhythmic domination—instead it's poetic, atmospheric. If you want your music to do something beside teach the multiplication table, maybe this is it. "For this is love and nothing else is love—the which it is reserved for God above." Don't worry about the Composer's past; maybe it is completely past, if we may judge by this. Better not neglect this if you have a good choir.



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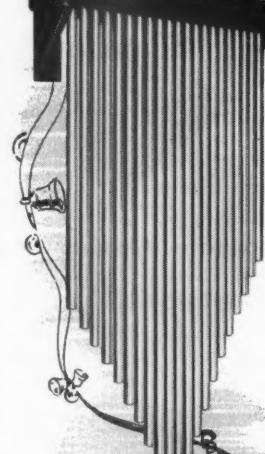
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Some Music Reviews

By Dr. ROLAND DIGGLE

Who says just what he thinks in a manner never lacking conviction

ORGAN MUSIC

Book of Simple Voluntaries, 24 pages, Oxford \$2.00, some first-rate service music—a lovely Meditation by Oldroyd, Pastorale by Sumison, Adagio by Henry G. Ley, Elegy by Harold Darke, Alla Marcia by Coleman; the Darke and Ley numbers are perhaps the most interesting but all are well written, fairly easy, and effective on a small instrument.

M. Murrill, Carillon, 5 pages, Oxford \$1.20, an excellent piece of writing; one wishes it had been extended to ten or twelve pages instead of five. As it is, it is useful only for a postlude; for that it is admirable and I recommend it highly.

Carl Nielsen, Commotio, 28 pages, Skandinavisk \$2.00, a large-scale work by one of the leading Danish composers; it defies a review—I just call it to your attention in case you would like to introduce it to American audiences; who wants my copy?

Dr. T. Tertius Noble, Desert Lament, and A Highland Sketch, 8 pages, J. Fischer & Bro. \$1.00, two attractive pieces under one cover. First is a delightful 3-page Andante Languido, second a bright bit of 6-8 music with Scotch flavor. The Composer would be the first to deny that they were great music, but for entertainment use outside the service they are first-rate and I know I shall find a number of uses for them.

Rung-Keller, Suite for Baroque Organ, 14 pages, Skandinavisk \$1.50, an interesting suite of short pieces—Trompet i Tenoren, Sackkrippe, Fuga, Nazard Solo, Krumhorn i Bassen, Trompet Dialog, etc. This music is published in Copenhagen and I have never seen any of it programmed over here; it has an individuality of style and deserves some attention.

HYMNTUNE MUSIC

Dom Paul Benoit, Four Preludes, 16 pages, J. Fischer & Bro. \$1.50, four excellent preludes by this talented composer of church music. The first three are in B, and while they are not difficult, they are not the sort that can be played at sight. I like best Nos. 2 & 4, Spiritus Domini, and Prelude on an Introit in the First Mode, but all are well worth playing and are real church music.

C. S. Christopher, Three Chorale Improvisations, 11 pages, Hinrichsen \$1.50. First is a short Canzona on St. Columbia; second a 4-page Voluntary on Gibbons' Song 5; third a 4-page Pastoreale on Surrey. All are admirably written by one who knows what is effective on the organ. The tunes are only incidental and there is nothing of the usual choraleprelude about these pieces. If you want some good service music by all means look at these excellent Improvisations.

Leif Kayser, Variations on In Dulci Jubilo, 9 pages, Skandinavisk \$1.20, an interesting set of variations, but as the tenor-clef is used a great deal, I do not expect to see them on many programs over here.

TRANSCRIPTIONS

*Beethoven-ar.Schreiber, Sym. 9: Adagio, 9 pages, Elkan-Vogel \$1.00. This seems to be the month for arrangements; this is one of the best. Mr. Schreiber has done a good job on this great music and it seems a pity there are so few occasions when it could be used effectively aside from recital—and in this day & age we fight shy of transcriptions, heaven only knows why. If you want to get out of the rut, try using this.

*Handel-ar.Maynard, Arrival of the Queen of Sheba, 9 pages, Oxford \$1.00. How the English love their Handel; almost every program has something of his on it and arrangements such as this bring down the house. This music is like tea & crumpets; if you like them, you can have them every day and enjoy them. I confess I like this jolly number; the Queen arrives and we have a darn good time welcoming her. I believe both you and your listeners will enjoy this well-arranged piece.

*Handel-ar.Pearson, Jephtha: Overture, 9 pages, Oxford \$1.20, a well-done arrangement of this little-known Overture;

it should be of interest to those who give recitals. It makes a good organ solo and is not too difficult. Please, please do not play it on an electrotone.

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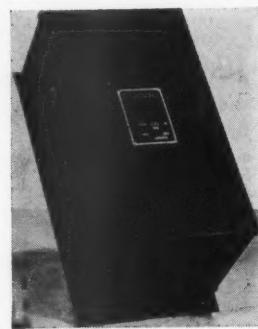
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T. SCOTT BUHRMAN

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:
 *—Arrangement.
 A—Anthem (for church).
 C—Chorus (secular).
 O—Oratorio-cantata-opera form.
 M—Men's voices.
 W—Women's voices.
 J—Junior choir.
 3—Three-part, etc.
 4+—Partly 4-part plus, etc.
 Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:
 A—Ascension. N—New Year.
 C—Christmas. P—Palm Sunday.
 E—Easter. S—Special.
 G—Good Friday. T—Thanksgiving.
 L—Lent.

After Title:
 c. q. c. qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
 s.a.t.b.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solo (or duets etc. if hyphenated.)
 o.u.—Organ accompaniment, or unaccompanied.
 e.d.m.v.—Easy, difficult, moderately, very.
 3p.—3 pages, etc.
 3p.—3-part writing, etc.
 Aflat. Cs—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.
 b—Building photo.
 c—Console photo.
 d—Digest or detail of stoplist.
 h—History of old organ.
 m—Mechanism, pipework, or detail photo.
 p—Photo of case or auditorium.
 s—Stoplist.

● INDEX OF PERSONALS
 a—Article. m—Marriage.
 b—Biography. n—Nativity.
 c—Critique. o—Obituary.
 h—Honors. p—Position change.
 r—Review or detail of composition.
 s—Special series of programs.
 t—Tour of recitalist.
 *Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "sololist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.
 **Evening service or muscale.

Obvious Abbreviations:
 a—Alto solo. q—Quartet.
 b—Bass solo. r—Response.
 c—Chorus. s—Soprano.
 d—Duet. t—Tenor.
 h—Harp. u—Unaccompanied.
 j—Junior choir. v—Violin.
 m—Men's voices. w—Women's
 off—Offertoire. voices.
 o—Organ. 3p—3 pages etc.
 p—Piano. 3p—3-part, etc.
 Hyphenating denotes duets, etc.

Vol. 33

APRIL 1950

No. 4

EDITORIALS & ARTICLES

Boston Holy Name Organ	Cover-Plate	117
Dr. Seibold & Organ	Frontispiece	130
After Thirty-Two Years	Editorials	137

THE ORGAN

Barker Lever	re Charles S. Barker	132
Organ versus Orchestra	Compared	143
Pipe-Dream Comes True	Jean Pasquet	135
Roosevelt Diary	Hilborne L. Roosevelt	131
Organs: Boston, Holy Name	Wicks	p117, ps136
Louisville, Seibold Residence	Dr. Seibold	m130
St. Louis, St. Louis Cathedral	Kilgen	p127
Fribourg, St. Nicholas Cathedral	Mooser 1834	s132

CHURCH MUSIC

Schola Cantorum at Work	re Everett Titcomb	134
Budget Example	Service Selections	139
Various Notes		

RECITALS & RECITALISTS

Various Notes	141
---------------	-----

NOTES & REVIEWS

Corrections	143
Fraternal	143
Legal Notes	136
New Organs	143
Obituaries	142
Phonograph Recordings	119, 122
Prizes & Competitions	145

PICTORIALLY

Baker Lever	Charles S. Barker 1833	133
Console	Reisner 3m	c128
Double-Pedal Console	Diagram	m131
Fort Worth, Texas Christian University	Moller	b118
Pipes of Pasquet Organ	Oman and Roosevelt	m135
Pneumatic Lever	David Hamilton 1835	m133

PERSONALS

Arnatt, Ronald K.	h145
Barker, Charles S.	hr133
Biggs, E. Power	r119, 146
Biggs, Richard Keys	r122
Brock, Harry S.	0142
Ellsasser, Richard	p144
Gale, Ella Leona	*h146
Gamble, Theodore L.	0142
Hamilton, David	r133
Hudnall, Mrs. Floris	0142
Huhn, Bruno	0142
Johe, Edward H.	p144
Kuschwa, Alfred C.	0142
Lehman, Friedrich J.	0142
Mueller, Dr. Carl F.	*141
Park, Fred H.	*b144
Pasquet, Jean	135
Rheinberger, Josef	r128
Roosevelt, Hilborne L.	131
Rorem, Ned	h145
Schmidt, Robert W.	p141
Schulte, Theodore E.	0142
Seibold, Dr. Clarence L.	*130
Sheldon, Dr. Charles A.	*b145
Simon, Ernest Arthur	*0142
Spittlehouse, Mrs. Ralph	0142
Sprackling, Nelson	0142
Stewart, H. Wellington	h145
Straube, Dr. Karl	0142
Strauss, Mrs. Richard	0142
Titcomb, Everett	134
Wilson, Ira B.	0142

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MIND VERSUS MATTER

Man is such a little thing compared to an organ, yet he is monarch of all he surveys and master of a whole regiment of pipes. Dr. Clarence L. Seubold is undoubtedly happier within the chamber of his Louisville residence organ than even in his chosen work as chiropractor.

THE AMERICAN ORGANIST

April 1950

The Roosevelt Diary, No. 1

By HILBORNE L. ROOSEVELT

Published by courtesy of Mrs. Langdon Roosevelt Geer

STUTTGART, May 11, 1872. Visited Herr Weigle who is a pupil of Walcker, and found here a small organ with electric key-action which was made by Weigle's son. He had not used pneumatics but had a battery of his own construction, of eighteen cups. I then went with the old gentleman to see a large organ by Walcker, in the Striftskirche, 66 stops, four manuals, two pedals. Voicing of Gamba, Clarinet, Flute, Harmonica, & 32' Bombarde is very good. No pneumatics. German soundboards & bellows are employed. The action is fair but the touch is too deep. The only swell is for the Phytharmonica. I also see some other organs by Weigle which were fair. One had a crescendo-pedal that was used in the manner of the ordinary swellpedal.

May 15, 1872. The factory of Walcker stands in Ludwigsburg—a small sleepy town and about the last place one would expect to find a great builder. The building is small—about thirty men are employed. Some machinery has been introduced, including two metal-planers. The principal voicing is done by Walcker and his sons. The work was well done. German soundboards and piston-bellows are always used by this firm, who think they (the soundboards) will stand better than the others.

May 16, 1872, Ulm. The large organ in the Cathedral, built by Walcker in 1856. Flue-work good, Vox Humana free-reed not very good. Crescendo-pedal very good. A pneumatic to keys has been introduced but is not very successful. The Harmonica is especially pretty. [Stoplist, and comments by Senator Richards, will be found in April 1931 T.A.O. That business of two pedals is correct; above the

Mr. Roosevelt is distinguished for the fame of his organs in spite of the brief span of his life; here is the diary he wrote during his extensive examination of organbuilding in Europe beginning at the age of twenty-four in May 1872.

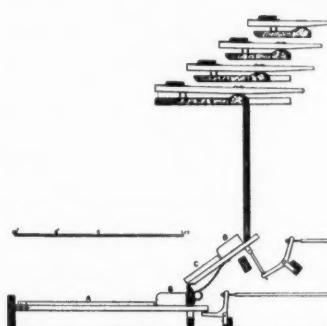
Herr Haas contains 70 stops, four manuals, one pedal. Pneumatic action is applied to a part of the instrument, but not being properly done is not very satisfactory. The voicing, all done by Haas, is good throughout. A very fine effect is having double swells. German bellows are not used; a crank produced by the two swell organs, the two upper manuals movement with cogs, and one bellows with two treadles, are employed. It has German soundboards, a small square being used with each pallet.

The organ is a combination of the German and French systems. The Vox Humana which is very good is said to stand in the attic of the Church. It is the tone of the French scale. Herr Haas has been with Walcker and Cavaille and has learned from both. If he had had a better chance he would have been one of the first builders. There was nothing unusual in the scheme and I did not copy it. There are four balanced swellpedals, but they are not well placed and are stiff. The organ is well laid out; there is plenty of room—a fact of which the builder has taken every advantage. The Church is very favorable for sound.

May 18, 1872, Bern. Mr. Heller has an automatic piano (electric) which is played only in the season. It requires a battery of forty Bunsen cups. The Cathedral organ built by Haas contains 60 stops, four manuals, two swells (which are good) and one pedal. The 32' Open is particularly fine. All the stops are well voiced. Action is fair.

May 20, 1872, Fribourg [Switz.] The organ in the Cathedral which has for many years been celebrated contains 67 stops, four manuals, one pedal. Mr. Merklin is repairing it at present—pneumatics to the Great, new general action, two new bellows with double reservoirs. He employs iron rollers and brass squares, wooden levers with brass butts. My chance for examining the instrument was very good, as they were at work and everything was accessible. I made a special examination of the world-renowned Vox Humana, 2 Tremulants, 3 Couplers, 2 Swellpedals. The Echo Organ is enclosed in a swell and stands on the floor a few feet behind the organ keys. This instrument owes its reputation to Mr. Vogt, the father of the present organist. The church is very favorable for sound.

[The ? in the pitch-line indicates registers for which Mr. Roosevelt failed to indicate pitch; those in parentheses after a name exist that way in his manuscript.]



main pedal clavier and in somewhat the position of pedal pistons & crescendos-shoes is a second but much shorter-length pedal clavier. Mr. Roosevelt pasted a printed stoplist & console drawing in his Diary.]

May 17, 1872, Lucerne [Switz.] The Cathedral organ by

<i>FRIBOURG, SWITZ.</i>		?	Principal
<i>Cathedral of St. Nicholas</i>		?	Flute Douce
Aloysius Mooser, 1834		?	Flute
Pedal		8	Gamba
16	Montre	4	Octave
	Sub-Bass		Flauto Traverso
8	Principal	2 2/3	Nasard
	Octave	2	Doublette
	Flute	?	Fourniture
	Violoncello	8	Trumpet
4	Prestant		Hautbois
32	Trombone		
16	Trombone	8	Choir—Manual 1
8	Trombone		Montre
	Trumpet		Dolcan (?)
Great			Bourdon
16	Montre		Salicional
	Bourdon		Dulciana (?)
8	Octave		Viola da Gamba
	Principal	4	Viola
	Bourdon		Prestant
	Gamba	2	Flute B.
4	Prestant	?	Flageolet
	Dulciana	?	Cornet
2	Doublette		Bassoon
?	Cymbal	8	Echo—Manual 4
?	Cornet		Montre
?	Cornet		Bourdon
?	Fourniture	?	Flute a Quinte
?	Scharf		Flute
16	Trombone	2	Salicional
4	Clarion	?	Echolette
	Manual 3 (Swell)	16	Flageolette
16	Quintade	8	Cornet
8	Principal	?	Physharmonika

May 24, 1872, Paris. Visit Cavaille-Coll. When he first came to Paris his knowledge was limited to the old French school of building which was very defective except in the matter of reeds, in which the French have always excelled. (I do not mean free reeds, which are a German specialty.) Cavaille possessed a fine mathematical education and by striving always to introduce improvements and keeping competent men in his employ he gradually built up his reputation. His first success was made in the organ built for the Madeleine in Paris.

The first introduction of the pneumatic lever was made by Mr. Barker in the Cavaille organ for St. Denis in Paris. Further particulars will be given later in the history of the pneumatic lever.

I examined particularly his largest two instruments—Notre Dame, 80 stops, and St. Sulpice, 100 stops. Both instruments have five manuals with pneumatics to each, and also to the draw-stops, and pedals. All the mechanical parts are easily reached, and all the work is well done.

June 4, 1872, London. Visit Bryceson Bros. & Co., No. 4 Stanhope St., Euston Road, N.W. They were the first firm that introduced Mr. Barker's electric action into England in an organ built for Her Majesty's Opera, May 1868. This instrument was afterwards removed to the Polytechnic Institute where it still remains. It has separate keyboards in different parts of the building. It consists of one manual and pedal, and about ten stops. A battery of six Smees cups with bichromate of potash solution furnishes the electricity.

The second electric organ was built in September '68 for Christ Church, Camberwell, previously exhibited at the Gloucester festival. It contains two manuals, one pedal, five couplers, and 20 sounding stops. They next applied electric action to the organ at St. Michael's, Corn Hill. This contains three manuals, one pedal, 37 stops, 7 couplers, and 8 composition pedals. A battery of eight large Bunsen cups is employed. This was February '69. The fourth was built for St. George's, Tufnell Park; two manuals, one pedal, 3 couplers,

18 stops; date, May '69. In this organ they first introduced their new pallet, which they have used ever since.

The fifth was built for a private chapel at Minley Manor; the cable goes through the ground in a lead pipe. In February '71 tubular drawstop action was first used, in St. John's Church, Bath, three manuals, 46 stops. They are now building an electric organ with tubular drawstops, for the Rugby School—three manuals, 52 stops, July '72.

Much credit is due to the Messrs. Bryceson for the very energetic and persevering manner in which they have carried on this branch of the business. Great ingenuity has been displayed in their new inventions, and I certainly hope to see them at the head of the business in London before many years.

June 10, 1872, Dublin. I visited Mr. Barker who is building an organ for the Marbore Street Church. He had to leave Paris on account of the war, his business being utterly ruined. In conversation with him he told me his French voicer had refused to stay any longer in Ireland and had left without doing any of the voicing. I offered my services as I said it would give me a good opportunity to study the French system of organbuilding, and also of learning more of the general history of the instrument, as Mr. Barker was very well informed on that subject.

I here propose to give a complete history of Mr. Barker's first great invention which is known as the Pneumatic Lever. All the information I have directly from him.

The Pneumatic Lever, written by Mr. Barker but never published. I copy this verbatim from the original manuscript lent me by Mr. B.

[The Barker Manuscript]

Among the various improvements introduced of late years into organbuilding none has excited greater or more general interest than that important addition to the key & drawstop-movement usually designated as the Pneumatic Lever, which effectually obviates the excessive weight and depth of touch, so long and justly complained of in all large organs.

Previous to the discovery of this (machine) mechanism there was no escaping from the inevitable consequence that the resistance of the keys increased in direct proportion with the size of the instrument, and it might be fairly questioned whether the chief end and object in the erection of very large organs, were not in a great measure frustrated by this hitherto insurmountable obstacle precluding anything like perfect or even tolerable execution on the part of the organist, especially when in order to obtain the full power of the instrument it became necessary to unite several finger boards, by the use of couplers.

Notwithstanding that several descriptions of the Pneumatic Lever have been published it does not appear to be yet (fully) sufficiently known, if we judge from the few and imperfect applications of it made in this country (England). Though often considered as a foreign importation it is really the invention of an Englishman—Mr. Barker, who conducted for many years one of the first organbuilding establishments in Paris and who has obligingly furnished us with special information which enables us to lay before the reader correct information both with respect to the apparatus itself and Mr. B.'s rightful claims to its invention.

Before entering on a description of the pneumatic system it may not be superfluous to direct the attention of the reader to the parts of the organ with which it is most intimately connected.

Most persons are aware that the sounds of the organ are produced by the opening of certain valves, technically termed pallets, which admit the compressed air of the bellows—accumulated in a windchest—to the pipes. Each of these pallets—returned to a closed position by means of a spring—is connected with a corresponding key of the fingerboard, in such a manner that the key being pressed by the finger of the performer, the pallet may (will) be opened, and on the finger's being withdrawn, return to its original closed position.

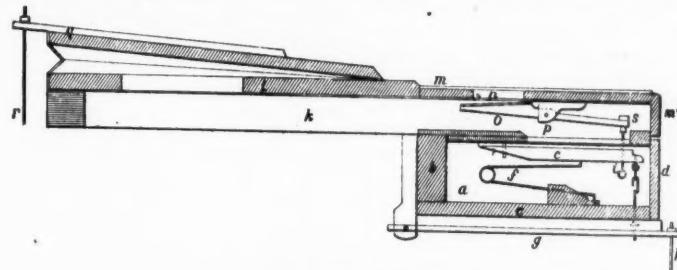
From this statement it will be easily understood that in de-

pressing the key a certain resistance will have to be overcome, arising in the first place from the action of the spring as already described, and in the second from the compressed air of the windchest on the back of the pallet. This united resistance in a direction opposed to the movement of the key, constitutes what is technically termed the touch.

In organs of moderate size, each key acting on but one pallet, excepting a few notes of the bass where there are usually two, the touch is not too heavy, if the instrument be well constructed. Now supposing such an organ to possess three rows of keys. Each of these played separately may be equally light and agreeable, yet when the three are united by means of couplers, the resistance being increased threefold, the touch will become most inconveniently heavy.

responding power bellows. The latter, supposed to be in a collapsed state, yields to the pressure of the air and in the act of expanding opens the soundboard pallets with which it is connected, here remains open as long as the finger of the performer retains the depressed key, but no sooner is the latter released than the valve which admitted the air into the power bellows closes, and another valve opening simultaneously allows this air to escape, the bellows falls and the soundboard pallets close immediately by the action of their springs.

Now as, by an appropriate disposition of levers, the pallets corresponding with each of the rest of the keys in a large organ can be brought under the action of the pneumatic machine, it is evident that all the ordinary effects of couplers



THE BARKER LEVER
Charles Spackmann Barker, born Oct. 10, 1806, Bath, Eng., died Nov. 26, 1879, Maidstone, Eng., deserves and here gets credit for being the first to produce a device that made modern organs possible; this is the lever he developed, in its original tracker-action form.

In the case just stated we have supposed each fingerboard sufficiently light when played separately. This however is by no means the case in very large organs where, in consequence of the great number of stops and their importance, several pallets have to be acted upon simultaneously by each key of the principal (key) fingerboard which then becomes exceedingly heavy even without the use of couplers, and when they are added renders playing not only laborious, but almost impracticable.

So serious an inconvenience could not fail to attract the attention of organbuilders and more particularly of those engaged in the construction of large instruments, and we find accordingly that many ingenious plans have been devised with a view of lightening the touch.

In most cases the object has been to diminish or even entirely counteract the pressure of the air on the surface of the valve, and this may be said to have been fully attained as regards the pedal-work, but as applied to the manuals, to have mostly failed in producing any real improvement.

In the first place, however light the action of a pallet might be rendered, it was found necessary to give its spring sufficient force to return the movements (generally very long) and prevent ciphering. In the second place, although it might be possible to render each fingerboard even too light for good execution, yet the use of the couplers never failed to produce a considerable amount of additional resistance. The pneumatic lever, acting on a totally different system, presents none of these inconveniences, its fundamental principle consisting in the introduction of a motive power independent of the strength of the performer's finger, and capable of surmounting the accumulated resistance of any given number of pallets.

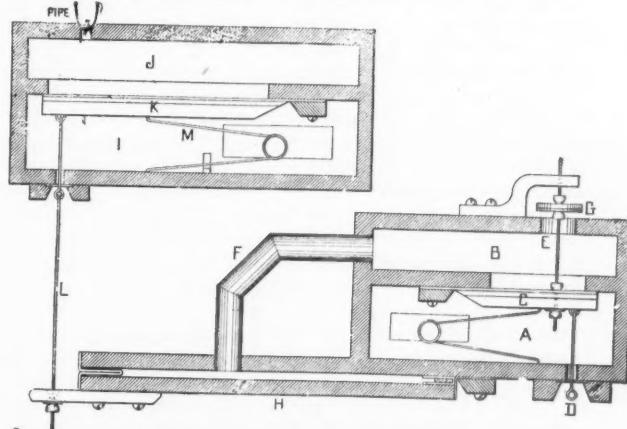
In order to render this perfectly intelligible to the reader, we cannot do better than lay before him the account given by Mr. Barker himself, of his invention. It is as follows:

The Pneumatic Lever may be described as an apparatus introduced between the fingerboard and the pallets or valves of the organ, and is composed of as many little bellows (which for the sake of distinction we shall call power bellows) as there are keys on the principal fingerboards (usually that of the Great Organ) each key of which when pressed down, instead of acting on the soundboard pallet or pallets, acts only on a very small and light valve which admits air into a cor-

can be produced without increasing in the slightest degree the weight of the touch, and it becomes possible to introduce other couplers in addition to the unisons—the octave above and below the note struck.

From this description it is evident that a single pneumatic apparatus is sufficient in an organ whatever may be the number of its keyboards. In 1844 the pneumatic principle was applied by Mr. Barker in connection not only with the key but also the drawstop (action) movements to the fine organ in the church of Notre Dame at Bordeaux.

We now come to the historical part of our subject and begin by stating that in 1832 Mr. Barker, then established as an organbuilder in Bath, commenced a series of experiments which terminated in the discovery of the pneumatic lever and in 1833 he wrote to Dr. Camidge on the subject, who replied by expressing a wish to have it supplied to the York Cathedral organ and advising Mr. Barker to consult Mr. Hill the builder for this purpose. In consequence of this recommendation Mr. Barker showed and explained to Mr. Hill a working-model of his invention and even applied the same to one of the keys of an organ in Mr. Hill's manu-



PNEUMATIC LEVER BY DAVID HAMILTON
who became interested in the idea in 1833 and produced this device in 1835. The key pulls down D, opens pallet C, admits wind from A to B, expands bellows H which pulls down L, opening pallet K, admitting pipe-wind from M to chest J, thus making the pipe speak. Tracker action implied here.

factory, and it was even proposed to introduce it in the large instrument then building for Birmingham.

Considerable time however elapsed without any satisfactory decision. Mr. Barker went to France and in 1839 took out a patent for his invention which by the liberality of M. Cavaille was soon after applied to the St. Denis organ (July 1839). It has since been introduced with great success into most of the largest organs in Paris, and a great many others, in different parts of France.

The French organ exhibited in 18??, built under Mr. Barker's superintendence contained the first complete example of the pneumatic lever exhibited in England.

The writer cannot conclude this rapid sketch without adverting to the claim made to the invention by Mr. Edward Booth in favor of the late Mr. Joseph Booth formerly organbuilder in Wakefield and who it would appear had really discovered in 1826 something similar to the power-bellows which forms, as we have endeavored to explain, the basis of Mr. Barker's pneumatic system. But it remained such a profound secret that it was not until 1847 Mr. Barker, in common with nearly all the organbuilders and organists of the United Kingdom, knew anything of its existence.

The merit then of Mr. Barker's invention remains entirely his own, without however detracting from that of Mr. Booth as far as it goes. In conclusion it may not be amiss to remark that a Mr. Hamilton of Edinburgh has laid a strong claim to this invention, declaring that in the year 1833 he conceived the same piece of mechanism. But since it is so well known that Mr. Barker had a working model that year, whereas Mr. Hamilton's conception remained in embryo until the year 1835, it is unnecessary to point out that such a claim on the part of Mr. Hamilton is altogether groundless.

Mr. Barker is therefore justly entitled to be considered as the author of the most important of all modern discoveries in organbuilding—the Pneumatic Lever.

It only remains to add that the Times (London) of Tuesday, Nov. 20, 1855, contains the announcement that Mr. Barker had been created a Knight of the Legion of Honor for his important improvements in the construction of church organs in France.

I may state that a part of the foregoing article was written by a friend of Mr. B., and that the article never was intended to have appeared in Mr. Barker's name. Dublin, July 17, 1872.—H. L. R.

(To be continued)

ADDENDA

Though Mr. Barker has been generally credited with being the first to produce a working-model of a device to take the heavy load off the keys and make pneumatic-motors do the work the fingers had always had to do, an actual drawing of his Barker Lever in its earliest forms is rather a rarity. Pressing the key pulls h down, opens pallet c, admits pressure-wind from a into chamber k while the port n has been closed by rocking-arm s; wind from k then expands the pneumatic-motor on its top left, which raises the tracker r, and this tracker r through its series of traces etc. opens the valve that admits wind to the pipe and makes it speak. The finger thus merely has to open small pallet c, and pressure-wind then operates the larger pneumatic-motor which does the rest of the work.

Of all the workers in the world, organbuilders have been the most neglected; it is all but impossible to find detailed biographical facts about any of them. T.A.O. will be grateful to every reader who at any time gives any necessary corrections of spelling for the builders mentioned in these pages, and for the specific day, month, year, and place of birth, also the same for death; in the case of firms, the place & date of founding, and the same for liquidation.—T.S.B.

Schola Cantorum at Work

Organized by EVERETT TITCOMB

Organist of the Mission Church of St. John the Evangelist, Boston

HERE at last is a little understandable information about the Schola Cantorum organized & directed by Everett Titcomb, "To foster interest in the study and singing of Gregorian chant and other liturgical music . . . The name Schola Cantorum was first used to designate a school of singers founded in Rome in the fourth century by Pope Sylvester and reorganized two hundred years later by St. Gregory the Great."

In recent years the name has been adopted by organizations not officially connected with the original schola or even any church. During the quarter of a century prior to worldwar-2 Mr. Titcomb's choir of the Church of St. John the Evangelist, Boston, "had grown from obscurity to a position of considerable influence, and as its work came to be more widely known, many music students and young organists and choirmasters associated themselves with the choir and sang at special services.

"Some were attracted because the music was different and had aroused their curiosity; others sought an opportunity to sing in its proper environment the plainsong & polyphony they had learned about in their courses at school. From time to time the choir was invited to give programs of Gregorian chant and other ancient music at places outside the Church.

"In 1938 the choir decided to take the name Schola Cantorum, for their work seemed to justify their use of that title; interested persons were invited to become associates." The early associates included Wallace Goodrich and Ralph Adams Cram. "The number of associates has steadily increased. There are no dues. Associates assist in any way they are best able—by singing or playing, by voluntary contributions of money, and above all by their interest." Anyone may become an associate; the only requirement is his interest in the work.

The choir of Schola Cantorum is a mixed chorus of adults who sing at high mass on Sundays and certain other services—Christmas eve, Ash Wednesday, etc. "New members who qualify are admitted at any time; free instruction is given individually or in groups to beginners, when needed.

"The Sunday evening group consists of young men and women organists and singers who meet in the choir-room every Sunday evening at 7:00. The men of the group form the choir for the service, evensong and benediction. The organists, men or women, give short recitals after the service. The other women attend the service, assist in the congregational singing, and later help prepare & serve the suppers or refreshments."

A dinner at the beginning of the season, and a luncheon on Holy Saturday, are served in the school-room for all members and associates; there are other musical and social events through the season.

Religious instruction and information are provided by "the Fathers of the Society of St. John the Evangelist" who are always available to answer questions and give instruction to those who may desire it, especially with regard to "the faith which has inspired liturgical music."

Season of the Schola is from late September to June. Full rehearsals Fridays at 5:30; men's Sunday choir rehearses Sundays at 7:00. So much for information in the Schola Cantorum leaflet. In a letter Mr. Titcomb says:

"Some years ago, our Sunday evening services had become dull affairs. The Schola sings at the morning services and, considering that they are a volunteer group, have quite a remarkable record; but the music at the evening services was supplied by two or three singers who sang the simple plainsong and hymns, that was all. The congregation was made up of a dozen or so devout souls who would have attended whether there was a choir or not.

"One day I had what has proved to be a happy idea. I

was personally acquainted with many of the younger organists in Boston and vicinity, and the organ here, while not large, is good, and so well placed that it sounds much better than it really is. I decided to invite them to make it a habit of coming to our choir-room on Sunday evenings for a little instruction in the singing of Gregorian chant, form an informal choir, sing the service and arrange among themselves short organ recitals, just for their own enjoyment, to be played after the Service. This was to be followed by a social hour, with coffee, smokes, and discussion. That was in 1944. At first the group numbered about fourteen, mostly student-organists. The number increased immediately, and at present we have some thirty organist associates. They do not all attend every Sunday but they have become a really good choir, as well as giving fine recitals. Believe it or not, organists can sing. The size of the congregation steadily increases, though due to the location of this Church, evening services are likely always to be poorly attended. There are always music students who come just to hear the little recitals."

Mr. Titcomb lists some twenty works thus publicly performed by the Schola members—Bach, Buxtehude, Dallier, Dupre, Franck, Jong, Maleingreau, Messiaen, Mulet, and Peeters. What would you expect them to play, Lemare? However, they did descend sufficiently to play a Handel Concerto. And some even knew about Mr. Titcomb's own splendid compositions and played some of them, though Mr. Titcomb refrained from listing them.

"One important feature of this experiment," says he, "is that it gives an incentive to the younger organists to work up a few numbers." Gives them also, say we, the invaluable experience of playing in public before an informal & critical audience.

Pipe-Dream Comes True: No. 3

By JEAN PASQUET

Who dreamed of a two-manual organ and woke up with a four

WITH fourteen ranks of pipes in hand, a four-manual console, blower, and hundreds of valves, magnets, switches, and other action parts in stock, my workroom looked like a real organ factory and I was ready for hard work. A stoplist, based on the pipes I had and those I would add at some future date, was made and a layout of the chests and expression-boxes appeared on the drawingboard. I did not intend to waste a lot of my 49 stoptongues with a straight organ specification. Judicious borrowing was in order, more than I would have done in designing a church job. I had a pretty good variety of pipes and the problem was to get the most of them and still do a legitimate job of tonal design. It is easy to go overboard on borrowing, especially when you build unit chests; but it is well to keep in mind that borrowing costs money and may be more expensive than straight-organ design. Pipes are more desirable than stoptongues.

THE TONAL RESOURCES

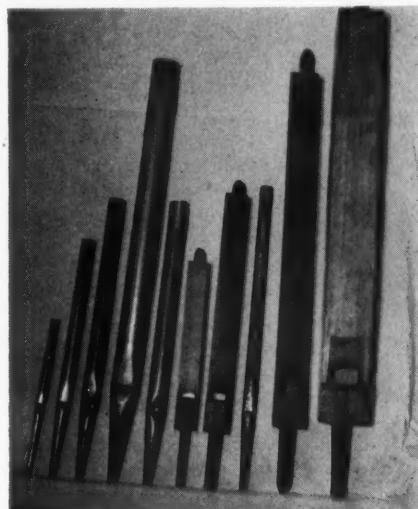
16 Bourdon (Roosevelt) 30	Chimney Flute 58
Bourdon (Oman) 30	Cone Gamba 61
8 Cello 30	Gamba tc 46
8 Diapason 61	Violin Dia. tc 46
Stopped Flute 58	2 Piccolo 58
Dulciana 61	8 Trumpet 58
4 Flute h 58	Oboe 58

The Gamba and Violin Diapason were short, bass octave grooved to the Stopped Flute. Roosevelt Bourdon is magnificent, of medium scale, 7 x 10. The tone is big, firm and bright, with no trace of the 12th; has almost the quality of an open pipe in its prompt speech. This would be my main Pedal voice, labeled, with good justification, Contrabass. The Oman Bourdon would serve for the soft 16' Pedal; Cello would be Pedal also.

The Swell Organ would be independent of the other divi-

sions and to it I assigned the Stopped Flute, Harmonic Flute, Piccolo, Gamba, Dulciana (Voix Celeste), Oboe, and Trumpet. From the remaining ranks I had to develop the Great and Choir. This required the use of a unit flute; the Chimney Flute added to the Oman Bourdon would take care of that. I was also short the 8' octave of several stops and would have to resort to grooving.

Cello could fill in the Violin Diapason and even the Gamba, and I could groove the basses of the Dulciana to the Cone Gamba. This is quite a remarkable voice and a few words about it are worth while. It originally served as the Octave in the little Oman organ. The ears had been removed, slots cut in the bells, and it did a good job as an Octave. The toe-holes were wide open and these I closed, making them very small; with a slight adjustment of the flues, the tone was completely altered to a sort of Viole d'Amour quality that is simply charming. I never heard anything quite like it before. The metal is hard and brittle, antimony I presume; the tuners cut in the bells were quite useless, but I replaced them by cutting down the slots, soldering in a strip of pipe-metal, and cutting new tuners.



WAITING WORD FROM THE BOSS
Mr. Pasquet calls these willing choristers, left to right: Superoctave, Octave Quint, Tierce, Quint, Chorabass, Flute, Flute, Cello, Bourdon, and Contrabass. What's in a name? Mr. Pasquet decided to get the tone first and then apply the name to fit that tone.

For the Great, Choir, and Pedal, there are now available a total of six tonal units (Oman Bourdon and Roosevelt Chimney Flute make a unit Flute.) The Pedal receives first consideration and we shall see what can be done with the available material.

The Roosevelt 16' will be used only as a straight stop. The unit Flute will serve at 16', 8', and 4', the Cello at 8'. This is still not enough Pedal when 10 stoptongues are in the console, nor would it satisfy my requirements for a respectable Pedal Organ. So we start by borrowing the 4' Violin Diapason. I would like a 16' reed, so we borrow the Trumpet from the Swell. Now our Pedal looks quite impressive and would be most useful for any medium-sized organ.

If a unit Flute is to be used in an organ it must be soft but clear-toned and its place at 16' pitch is in the Great, not in the Swell. So on the Great we put the unit Flute at 16', 8', and 4'; use the famous Cone Gamba as the soft 8'; the 8' Diapason on its own chest, with the Octave prepared for, and also 12th and 15th prepared for. While this is not my ideal Great, it is the best that can be done with the material at hand, and it is still a mighty good Great Organ.

The Choir Organ caused much wrinkling of the brow. There was so much I wanted to do and so little to do it with. I admit to a few sleepless hours. I wanted a combination of the English Choir and the baroque. To add a lot of new

stops would run up the cost and I was already within shooting distance of the amount I first figured on spending. We have the unit Flute to play with; in the Choir this would work at 8', 4', and 2'. Gemshorn will work at 8' and 4'. We have the Prestant at 4' and this can be extended to 8' for a "Diapason" by borrowing the lower 12 pipes from the Cello. The Nasard can be borrowed from the Great, if kept soft. And with a Clarinet prepared for we have a pretty good Choir Organ from a few ranks of pipes.

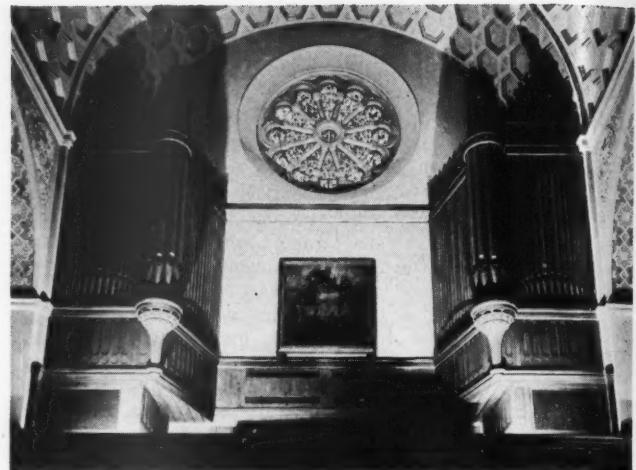
The Swell Organ would be straight and to the existing ranks I would hope to add at some future date a 4' Geigen Octave and my pet Harmonics. I am very fond of harmonics and a very complete scheme can be made from only three ranks of very soft Dulciana pipes. My scheme: starting with an 8' rank of 85 pipes we use it at 8', 4', 2', and 1'. An extra 12 pipes doubling the top octave is necessary for the 1' pitch, or the top octave can be switched back 12 notes. Next a softer rank of 85 pipes of 5 1/3' pitch is used at 5 1/3', 2 2/3', and 1 1/3'. The third rank of still softer pipes consists of 73 pipes of 3 1/5' pitch used at 3 1/5' and 1 3/5'. Each element is on a separate stop tongue and we have the complete harmonic series; by adding selected harmonics to unison ranks, a variety of new tone colors is available. I can vouch for the results as I once set up this scheme in a large organ and the results were all that could be desired. No 16' stop is needed on the Swell, the Harmonics give the resultant tone without the usual muddiness, even when the 16' coupler is used.

As planned, the organ would be entirely expressive, the Pedal, Great, and Choir in one chamber, the Swell in the other. The floor plan was made and work really started.

(To be Continued)

'THIS IS YOUR BUSINESS'

"A minor point, but you left out the handling of direct-mail advertising, in your March p.104 comments. I get about three cards or envelopes a day at home; mailing rates on the stuff are extremely low. Some of it is taken in by the pound, not by the piece."—David Walsh.



HOLY NAME CHURCH, WEST ROXBURY, BOSTON
The Wicks Organ Co. installed one of its larger organs here a dozen years ago with identical twin consoles, one with the three-manual divisions in the rear gallery, the other with the supplementary two-manual divisions in the sanctuary—a total of 41 voices.

(We forgot, sorry. This bulk-mailing of advertising-circulars of all sorts costs the postoffice just as much as handling a 3¢ letter and all too often, because of the odd sizes, a great deal more; yet the mailers pay anywhere from 1¢ down to as little as 1/10th of a cent under certain conditions. All too often, magazines and parcelpost packages are the only classes of mail the recipients want; they pay their own money to get them. But circulars are frequently treated as a nuisance, thrown away without even taking the contents out of the envelopes. A great many first-class letters are equally undesired and unwelcome. The postoffice is a public service, just as are the police, fire, health, education, and street-cleaning departments. Except that Harry Truman and his associated social-democrats hate those who criticize them, what other reason is there for increasing the postage bills against magazines & newspapers in an era when we are already taxed as we have never in our peace-time lives been taxed before?—T.S.B.)

BOSTON, MASS.
Holy Name Church, West Roxbury

Wicks Organ Co.
Installed, 1937

V-41. R-41. S-63. B-21. P-2762.

PEDAL: V-3. R-3. S-15.

16 Diapason 44
Bourdon 44
(Lieblichbordun-S)

(Gemshorn-G)
8 (Diapason)
(Bourdon)

(Lieblichbordun-S)
(Viola-G)

16 (Fagotto-S)
(Trumpet-G)

SANCTUARY

16 Bourdon 32
(Bourdon-S)

8 (Melodia-G)
(Bourdon-S)

(Salicional-S)

GREAT: V-14. R-14. S-19.

16 Gemshorn 85
8 Diapason-1 61

Diapason-2 61
Concert Flute 61

Viola 61

(Gemshorn)
Gemshorn Celeste 49

4 Octave 61
Suabe Flute 61

(Gemshorn)
2 2/3 Twelfth 61

2 Fifteenth 61
8 Trumpet 73-16'
Chimes 20

SANCTUARY

8 Diapason 73
Melodia 73
Dulciana 61

4 (Diapason)
(Melodia)

SWELL: V-16. R-16. S-21.

16 Lieblichbordun 85
8 Diapason 73
(Lieblichbordun)

Flute h 73
Salicional 73

Voix Celeste 61
Aeoline 73

4 Flauto Traverso 73
2 2/3 Nasard 61

2 Flautino 61
16 Fagotto 85

8 Cornopean 73
(Fagotto)

Vox Humana 73
4 Clarion 73

Tremulant
Tremulant Reeds

SANCTUARY

16 Bourdon 85
8 (Bourdon)

Salicional 85

4 (Bourdon)
(Salicional)
8 Oboe Horn 73
Tremulant

CHOIR: V-8. R-8. S-8.

8 Diapason 73
Claribel Flute 73
Gedeckt 73

Dulciana 73
Unda Maris 61

4 Flute d'Amour 61
8 Clarinet 73
French Horn 73

Tremulant

COUPLERS 32:

Ped.: G. g. S. s. C.
Gt.: G-16-8-4. g-16-8-4. S-16-8-4.
s-16-8-4. C-16-8-4.

Sw.: S-16-8-4. s-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Crescendos 5: S. s. C. Gallery Register
i. Sanctuary Register.

Combons 28: P-5. p-3. G-5. g-3.
S-5. s-3. C-4.

Reversibles 2: G-P. Full-Organ.

Cancels 9: P. p. G. g. S. s. C.

Gallery Tutti. Sanctuary Tutti.

As usual, caps refer to the main Gallery divisions, small letters to the Sanctuary.

There are two identical consoles operating the complete organs, one in the gallery, other in the chancel.

EDITORIAL COMMENTS AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

After Thirty-two Years

AFTER thirty-two years of trying to please everybody else and ignore what our own intelligence has been telling us, we're now in such a mess that it's ludicrous. Something must be done about it, and it shall be done.

We will never again rush something into print to please some individual who lost ten days or ten months sending it.

We shall come back to our dead-line as originally set decades ago and henceforth stick to it.

If anyone wants to wax indignant because we propose to work for all our readers & advertisers alike, instead of trying to pacify someone who doesn't deserve at all to be pacified, let the chips fall where they will.

What is right and fair for all people, rich and poor alike, famous or humble, is more important here than what is popular with any of them or all.

Among those whom these pages will abhor as poison: socialists; loafers; conceited braggarts who think they are better than all other men; fools who think they have the right to dictate to you and me; ignorant people who have been so thoroughly frightened by the advent of the electrotone that they no longer have faith in the organ but have so lost their intelligence that they are now silly enough to talk about Cow's Butter, Worm's Silk, and Pipe Organs. If anyone does not know what an organ is, let him stop playing or building them and turn to manipulating baby-rattles instead.

It's time we grow up and act like intelligent human beings.

And it's way past time for T.A.O. to grow up and try to serve all decent readers & advertisers alike, paying no heed whatever to the loud-mouthed gimmee-boys in our midst.

That's out of my system. I'll start work on T.A.O. again and let the sparks ignite anything they will.

"In perusing my file of back copies of T.A.O. I find that the stoplists were remarkable in their clarity and completeness. Such stoplists were really useful. But in recent years nothing is given but the number of pipes. Don't you agree that completeness & accuracy in detail are essential?"

Certainly. But, T.A.O. cannot do anything about it. That is one reason why we long ago dropped Specification and substituted Stoplist, a new word coined by T.A.O. for the specific purpose.

In the old days we had some men perfectly willing to give real stoplist details, notably the late Robert Pier Elliot who had worked with many builders, could & would speak good of every one of them and at the same time in perfectly gentlemanly manner without jealousy mention the bad things he did not like. Here's a sample of the way we once recorded stoplists and the way we'd like to do it now for important instruments built to something more worthy than the price-cutting forced on the industry by most of the churches with the consent & approval of most of the organists:

GREAT 3 1/2": Expressive: V-6. R-6. S-7.

8 Diapason 44 1/4m 1/4u 18h 61m
Open Flute 4.2 x 3.8 inverted mouths 73w
Dolce 56 2/3t 1/5m 1/3u 61m

And that, Miss Soosie, was a real stoplist. With the expert help of many readers, T.A.O. was finally able to evolve a manner of stoplist presentation that told what's what; it included details of scales, tapering, mouth-width, cut-up, halving ratio, various types of pipe-metal, and relative dynamic

strength. It required abbreviations of course; we have no respect whatever for the mentality of any professional or scientific worker who doesn't even know the abbreviations in common use in his sphere.

And here is a part of the composition of a Cymbal as we were able, with the builder's cooperation, to record it in those good old days:

4-5 Cymbal Composition:
1-12—22-86, 24-90, 26-93, 29-98.
13-24—19-93, 22, 24, 26.
25-36—17-102, 19, 22, 24.

Greek? You'll find the complete official T.A.O. stoplist abbreviations on p.459 December 1949. When we first began to untangle the stoplist mess some of the good brothers waxed indignant when we refused to let them resort to the deceit of calling a unified Bourdon by a dozen different names throughout its borrows in Pedal, Great, and Swell. We are just ignorant enough to believe a pipe sounds exactly the same, no matter over which wire the electricity flows to let the air into it.—T.S.B.

"GREATEST FAILURE OF ALL TIME"
Stolen from a letter from J. Sheldon Scott

With all my heart I command the sixth paragraph of January page 27. Long ago I came to the same conclusion: namely, that the responsibility for the present state of our civilization lies squarely at the doors of the churches. They show us the greatest mass failure of all time. Even in the few centuries since the Reformation, they have had ample time to evangelize the world. But instead they all with one accord continue to preach theologies which are little more than hold-overs of medieval superstition, while genuine religious teaching is almost unheard of in this day. Organists who have to listen to this stuff must often wonder whether those in the pulpit ever read the four Gospels' account of Jesus' real teachings and see anything deeper than printer's ink on the page.

LAUGH THIS ONE OFF

"The U. S. government spends more every year to subsidize peanuts than it spends on developing guided missiles."—Life, May 1, 1950, p.30.

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

Index of Current Summer Courses

Herewith is a summary of the summer courses advertised in these pages for the current season.

Fort Worth Conference, Protestant-church music; Fort Worth, Tex., June 12 to 16; March page 106.

Guilmant Organ School, organ & church music; New York, July 3 to Aug. 5; March 106.

Juilliard School of Music, organ, church music, and choral conducting; New York, July 3 to Aug. 11; Feb. 45.

Kansas City University, faculty of experts with Carl Weinrich in organ; Kansas City, Mo., June 12 to 25; March 86.

Methuen Organ Institute, concentrating on organ, master-classes with specialists; Andover & Methuen, Mass., June 26 to July 15, July 17 to Aug. 12; Jan. 28; Feb. 66; March 88.

Peabody Conservatory, full course, organ with Richard Ross; Baltimore, Md., June 26 to Aug. 5; Feb. 50, 66.

School of Sacred Music, specializing in work of church organist; New York, July 10 to Aug. 18; Feb. 48.

Waldenwoods School, choir-work, organ, theory, voice;

Hartland, Mich., July 16 to 26; in these pages.

Wa-Li-Ro, boychoir work; Put-in-Bay, Ohio, June 26 to 30; March 107.

Wellesley Conference, church-music problems and choir-work; Wellesley, Mass., June 25 to July 1; March 88.

Westminster Choir College, choir-work for church organists, public-school music for supervisors, under direct teaching of Dr. John Finley Williamson; Princeton, N.J., July 24 to Aug. 13; March 92.

Comments here are limited to facts of importance not already stated in either advertising or text.

Kansas City University: Instruction in all branches of music; Mr. Weinrich gives two-hour masterclasses mornings and afternoons three days a week, private lessons by appointment; classes are limited to five pupils in each section; listening-members admitted.

Methuen: "In collaboration with Boston University" the current programs "include courses in church music by outstanding specialists." Available are, in reality, three courses this year: No. 1, 3 weeks; No. 2, 4 weeks; No. 3, the Heitmann course, 7 weeks. The new church-music division of the Institute includes in its faculty James R. Houghton, Herbert Fromm (Temple Israel), Arthur Leslie Jacobs, Morton Luvaa, Dr. Hugh Porter, Dr. Francis Snow (boychoirs), Van Denman Thompson, Everett Titcomb, Raymond Wicher (St. Peter's Catholic Cathedral). Recitalists & their dates: Mr. Biggs, July 1, 22; Dr. Heitmann, July 7, 8, 28, 29; Mr. Howes, June 30, July 21; Mr. Weinrich, Aug. 11, 12; Mr. White, July 14, 15, Aug. 4, 5. In addition to pre-Bach and Bach, the composers included in the repertoire: Brahms, Dupre, Franck, Hindemith, Langlais, Milhaud, Mulet, Reger, Schoenberg, Tournemire, Vierne.

Wa-Li-Ro: Two morning hours and a short evening period with a 15-minute service in St. Paul's Church are the daily routine; the remainder of the day is spent in outdoor activities under competent leaders.

SCHOOL FOR CHURCH MUSIC

(of the Wellesley Conference)

Wellesley College

Wellesley, Mass.

June 25 to July 1, 1950

Faculty

Ray Brown — George Faxon — Alfred N. Patterson

Intensive and practical courses in choir work and anthem material for the church year. Ample opportunity for recreation on beautiful Wellesley campus. Special training in service playing for the Episcopal Church. Organ recital by Donald McDonald.

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North Little Rock — Arkansas

FOUNDATION CHURCH MUSIC

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OTTO H. BOSTROM (Hamma Divinity School)

"Guideposts for the Church Musician" has given me cause for amazement at the turn of every page. Sincere congratulations on this impressive and timely book.

CLAUDE L. MURPHREE (University of Florida)

I am using your book as the chief teaching aid in my new course on church music here at the University of Florida.

HUGH PORTER (Union Theological Seminary)

"Guideposts for the Church Musician" is imaginatively conceived, remarkably comprehensive in its scope, and full of practical concisely-stated suggestions.

**DIRECTOR
PAUL SWARM
DIRECTOR**

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SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

DR. ROBERT BAKER

*First Presbyterian, Brooklyn
Some Morning Services

*Franck, Cantabile

Sanctuary of my soul, C.Wood

I will sing new songs, Dvorak

Lord for Thy tender mercies, Farrant

*Marcello, Two Psalms

King of love, ar.Bairstow

b. Lord God of Abraham Mendelssohn

God's peace is peace eternal, Grieg

*Bach, Prelude Am; Sinfonia F.

Light of the world, Elgar

These are they, Gaul

Now may the light, Barracough

*Karg-Elert, Lord Have Mercy

O holy Jesu, Lvoff

O Lord most holy, Franck

*Bach, Prelude & Fugue

Ye now are sorrowful, Brahms

Let your light shine, Sowerby

Worship, G.Shaw

*Clerambault, Largo & Allegro

Corelli, Aria

God is my guide, Schubert

Turn Thee to me, Dvorak

Go forth into the world, Shaw

*Brahms, O Sacred Head (two)
Gallia, Gounod
Lamb of God, Bizet
Father give Thy benediction, ar.Burney
*Mozart, Fantasia Fm
O Lord of love, Brahms
Greater love hath no man, Ireland
For the mountains, Mendelssohn
Complete Morning Service
*Bach, Toccata & Fugue Dm
Call to Worship, Hymn, Invocation,
Lord's Prayer, Psalter, Gloria, Patri.
God so loved the world, Stainer
Scripture, Prayer, Offering.
s. O Divine Redeemer, Gounod
Doxology, Hymn, Sermon.
Jesus priceless treasure, Bach
Hymn, Benediction.
Service from Jewish Liturgy
Saminsky, Ancient Chassidic Prayer
V'shomeru, Sparger
O may the words, Jacobi
V'ananchnu, Bloch
Kedusha, Saminsky
S'chma Yisroel, Bloch
The Lord reigneth, ar. Saminsky
Adon Olom, Warren

Following are the English words where not already given:

Children of Israel shall keep
We bow the head and bend the knee
We hallow Thy Name on earth
Hear O Israel the Lord our God
The Lord of all did reign supreme

Musicale by American Composers

Sowerby, Arioso
Grieve not the Holy Spirit, Noble
Close to the heart of God, Crandell
O Lord God unto Whom, Baker

Canticle of the Sun, Beach

Shelley, Fanfare for Organ

PAUL ALLEN BEYMER

Trinity Cathedral, Cleveland

Annual Wa-Li-Ro Festival

Stanley, Diapason Movement

Greene, Courant D

Bach, Suite D: Air

I Call to Thee

MacQuaire, Son. 1: Finale

Mag. and Nunc dimittis Bf, Stanford

Bless thou the Lord, Ivanov

Expectans expectavi, Wood

Come Holy Ghost, Thiman

This May 7 festival is Wa-Li-Ro's 13th annual, Mr. Beymer directing, three others playing; choir of some 250 boys & men from Episcopal choirs of Cleveland district. "Many choir boys come from great distances and remain overnight as guests of the boys of Christ Church, Shaker Heights. On Monday they are taken on a sight-seeing tour about Cleveland."

HAROLD FRIEDELL

*St. Bartholomew's New York

Jan.-Feb.-March Choral Music

Means, Benedictus es; Jubilate.

Mendelssohn, When Jesus our Lord

D.M.Williams, Sleep Son Jesus
Bach, Magnificat
Willan, Te Deum

Mozart, O God when Thou appearest

Friedell, Benedictus es; Jubilate.

D.M.Williams, Grace be to you

Friedell, Magnificat

Bach, Blessing glory wisdom

Arkhangel斯基, O gladsome Light

Littlejohn, Service

Beach, Canticle of the Sun

Rachmaninoff, Blessed is the man

Noble, Benedictus es; Jubilate.

Webbe, Lord let Thy Spirit

Franck, O Lord most holy

Stokowski, Benedicite

Haydn, As waves of a storm-swept

Darke, Service

C.Wood, This sanctuary of my soul

Bach, The Lord will not suffer thy foot

Ireland, Many waters cannot quench

Beach, Let this mind be in you

Fanning, When the Lord turned again

Davies, If any man hath not

Burleigh, Were you there

D.M.Williams, Service

MINNIE JUST KELLER

*First Congregational, Reading

Five Holy-Week Services

*Boellmann, Prayer

Bach, God's Time is Best

Buxtehude, O Lord to Me Poor Sinner

Bach, Jesu Joy of Man's Desiring

*Mendelssohn's Sonata 6

Bossi, Ave Maria

Bedell, Elevation

*Widor, Son. 6: Adagio

Bach, Blessed Jesus We are Here

Mulet, In Paradisum

*Widor, Andante Cantabile

Franck, Adagio (Chorale 3)

Bach-Gounod, Ave Maria

*Reger, Benedictus

Bach, O Sacred Head

Have Mercy on Me

Come Sweet Death

Now May the Will of God

Services were held at noon; after the first number came Invocation and Scripture, after the last, the Sermon, Prayer, Benediction, Hymn.

ROBERT W. MORSE

All Saints Cathedral, Albany

Jan.-Feb.-March Choral Music

Titcomb, Victory Te Deum

Gibbons, Hosanna to the Son

Marbeck, Service

Stokowski, Benedicite

Whitlock, Be Still my soul

Noble, Rise up O men of God

Williams, Let us now praise famous men

Bairstow, Though I speak with

The promise which was made

Shaw, Christ our Passover

Thiman, Let all the world

Titcomb, I will not leave you

Candlyn, Thee we adore

Titcomb, Magnificat and Nunc dim.

Waters, Thou camest the bridegroom

Latham, O glorious Maid

Redford, Rejoice in the Lord

Brown, Praise God

ROBERT M. STOFER

*Church of Covenant, Cleveland

March Services

*Karg-Elert, O God Thou Faithful

From Thy love as a Father, Gounod

To whom then will ye liken, Parker

*Titcomb, Credo

Karg-Elert, Waters of Babylon

Waters of Babylon, James

Peace I leave with you, Roberts

Guilmant, Grand Chorus

*Dickinson, Joy of the Redeemed

Jesu Joyaunce, Ahle

Souls of the righteous, Noble

Blessed Jesu, Dvorak

*Dickinson, Ah Dearest Jesus

Let this mind be in you, Beach

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ERNEST WHITE, Mus.Dir.
EDWARD LINZEL, O. & C.
MARIE SCHUMACHER, Assistant
May Choral Music
*Kodaly, *Missa Brevis*
Titcomb, *O sacrum convivium*
**Byrd, *Mag. and Nunc dimittis*
Aichinger, *Jubilate Deo*
de la Rue, *O salutaris*
Mozart, *Ave Verum*
Boellmann, *Tantum ergo*
*Lechthaler, *Missa Patronus Ecclesiae*
Gibbons, *Hosanna to the Son*
**Willan, *Mag. and Nunc dimittis*
Bruckner, *Ave Maria*
Desderi, *O salutaris*
Haendl, *Jesu dulcis memoria*
Moser, *Tantum ergo*
*Plainchant, *Missa Lux et Origo*
*Bruckner, *Mass Em*
Philips, *Ascendit Deus*
**Farrant, *Mag. and Nunc dimittis*
Weelkes, *Alleluia*
Bruckner, *O salutaris*
Pitonni, *Adoramus Te Christe*
Messner, *Tantum ergo*
*Kromolicki, *Missa Festiva E*
Victoria, *Dum complerentur*
**Byrd, *Mag. and Nunc dimittis 2*
Victoria, *Vidi speciosam*
Noyon, *O salutaris*
Titcomb, *Panis angelicus*
Kromolicki, *Tantum ergo 11-5*
THORNTON L. WILCOX
*Bellevue Presbyterian, Bellevue
Meditation on Life of Christ
Bach, *Lamb of God our Savior*
See the Lord of Life and Light
To Thee Lord Jesus
(Saint processional)
Holy holy holy (one stanza of hymn)
Responsive Reading, Scripture, Prayer, Choral Response, Hymn, Offering, *Prophecy of His Faith*
s. O Jerusalem look about thee, Buck
His Birth
Birthday of a King, Neidlinger
His Mother
s. Song of Mary, H.B.Gaul
His Home—Galilee
a. Legende, Tchaikovsky
His Sayings
The Beatitudes, Shelley
His Triumphant Entry
Jerusalem, Parker
Gethsemane—His Suffering
t. O was there ever loneliness, Mauder
Before Pilate
Father forgive them, Dubois
The Death of Jesus
Gounod, Redemption: Darkness
Calvary—Christ—and You
b.t. Crucifix, Faure

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Bach, *Lamb of God*

Immediately under each of the ten sub-headings a passage from one of the Gospels was printed on the calendar. Service was given on Palm Sunday evening. "This service will proceed without announcement."

SEARLE WRIGHT

Chapel of Incarnation, New York
April 23 to May 14 Evensongs

**Williams, *Cantate Domino*

Beach, *Let this mind be in you*

Dvorak, *Te Deum*

**Farrant, *Magnificat G*

B.Rogers, *Raising of Lazarus*

**Friedell, *Magnificat F*

Poulenc, *Litanies to the Black Virgin*

R.V.Williams, *Mass Gm*

**Sowerby, *Magnificat D*

Darke's "The Sower"

May 28

Crandell, *Cantate Domino*

R.V.Williams, *O clap your hands*

Tallis, *Lord give Thy Holy Spirit*

Milhaud, *Cantate de la Paix*

Schoenberc, *Friede auf Erden*

Montgomery, *Resurrection of Christ*

SOCIALISM'S BENEFITS

Thanks to socialism in England, free America has recently acquired two top-rank organbuilding tonal experts—who left socialist England to try to earn their living in the American republic. Those who think political idiocy does not affect the organ world and has no place in these columns, can go jump in the lake.

John Alves

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Chairman, Music Department
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SETTING THE PACE

The two most prominent Episcopal cathedrals in America—St. John's in New York, National Cathedral in Washington—print the names of their organists on the calendars along with the clergy. Let that be a lesson to the Episcopal rectors who delight in their own names on the calendars but never remember the courtesy of doing the same for their organists. Practise the golden rule more, preach it less.

Dubert Dennis

M. M.

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Port Huron, Michigan

MARGUERITE HAVEY

Oliver Herbert

Mus. Doc.
The First Church in Albany
Albany, New York

BACH RECITALS

Once again, please: Hundreds of Bach programs are being given this year; unless there is something distinctive about such a program, no useful purpose would be served by giving it space here unless received in time for publication in advance.

Dr. Robert Baker concluded his set of three in Congregation Emanu-El, New York, by playing Liszt's *Fantasia & Fugue on Bach*—"the tribute of one great musician to another."

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Irene Robertson

MUS. D., F.A.G.O.
Organist
UNIV. of SOUTHERN CALIFORNIA
Los Angeles

Toronto Mendelssohn Choir (first choir 36s-30c-12t-31b, second choir 38s-23c-16t-28b) Bach festival ran three days and presented E. Power Biggs in two all-Bach recitals.

Charles H. Finney's Houghton College music department gave a three-day festival by faculty and students, including the "St. John Passion."

Isa McIlwraith in the University of Chattanooga continued her celebration by the complete Orgelbuechlein in performance, class study, and lecture. "Prior to the playing I held class sessions on the structure of the choraleprelude types found in the set and had the class sing 4-part versions of many of the chorales."

UP SHE GOES

It was \$133,000. last year, \$139,731 this. What, taxes again? No, we fooled you that time; it's the budget for missions in John Hermann Loud's Park Street Church, Boston.

LET'S JUMP ON HIM

"Just ordered \$1500. worth of new vestments from England." We don't want to swear to it, but we believe this culprit is among those who weep & lament when foreign organists are acclaimed superior to Americans.

Robert W. Schmidt

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DR. CARL F. MUELLER

whose recent set of six anthems on the Sayings of Jesus have been published by Carl Fischer Inc.; all are for 4-part chorus, accompanied. His "Create in me a clean heart," published by Schirmer eight years ago, has now sold over 70,000 copies.

CHURCH BUDGETS

Example from the Far West

Preachers & organists are alike in at least one thing, that they do not want their exact salaries known; the present example is no exception.

\$57,148. Total budget.

22,950. All salaries.

450. Vacation salaries (good idea).

1,565. Total music expenses — library, piano tuning, vestment-maintenance, etc.

760. Organ maintenance (included in above item).

3,017. Maintenance & operation of the properties.

1,700. Printing the calendar etc.

150. Newspaper advertising.

3,796. Pensions, insurance, "rehabilitation," etc.

607. Pension premiums (included in above item).

17,500. Missions and all outside "benevolences."

In the salaries item are 7 names, minister, two women workers, custodian, treasurer, and 'minister of education.'

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OBITUARIES

Due to contemporary conditions beyond our control we take space here merely to make the technical record.

Harry S. Bock, April 29, 1950, Poughkeepsie, N.Y., aged 69, public school music supervisor, band-instrument player, organist, retired 1942.

Theodore L. Gamble, March 28, Philadelphia, Pa.

Mrs. Floris Hudnall, May 6, 1950, Tuckahoe, N.Y., aged 50, "most of her composing was done in the field of religious music," used the name Betty Le Barron, said to have conducted orchestras.

Bruno Huhn, May 13, 1950, New York, born Aug. 1, 1871, London, Eng., came to New York 1891, concert pianist, self-taught organist, composed many songs, church anthems, and some organ pieces, church organist for some years in and about New York City. His fame rests chiefly on the song "Invictus."

Alfred C. Kuschwa, May 6, 1950, Harrisburg, Pa., born in New York City, organist of St. Stephen's Episcopal Cathedral for over 40 years.

Dr. Friedrich Johann Lehman, April 23, 1950, Oberlin, Ohio, aged 83, taught theory in Oberlin Conservatory 30 years, retired in 1932, author of books on theory.

Theodore E. Schulte, May 3, 1950, Scarsdale, N.Y., born Aug. 30, 1866, Buffalo, N.Y., church organist for some years, established his first book-store in 1899, in 1916 moved it to the present Fourth Avenue address in New York City where he became prominent as dealer in books, especially second-hand and otherwise unobtainable works.

Ernest Arthur Simon, May 2, 1950, Louisville, Ky., born July 15, 1862, London, Eng., came to America 1888, organist of Christ Church Cathedral, Louisville, 45 years, a grand man with a grand record in music, al-



ERNEST ARTHUR SIMON
who has now finished his course after a distinguished career of almost half a century with Christ Church Cathedral, Louisville, Ky. He suffered pneumonia six weeks prior to his death, late in April had a hemorrhage, received an immediate transfusion from his daughter Mrs. Herbert O. Hinks, rallied somewhat, suffered another hemorrhage a few days later and the end came. His specialty was boychoir work; "I could train boys in my sleep. Boys are very interesting creatures. It's psychology you have to have. You have to be possessed of the devil to keep one step ahead of them." He did, and his men as well as his boys loved him for it.

ready recorded in these pages.

Mrs. Ralph Spittlehouse, nee Ida M. Erdmold, March 26, Hollis, N.Y., killed in an automobile accident while on her way to Bethany Evangelical, Richmond Hills, where she was organist; organ diploma from Peabody Conservatory, Mus.Bac. of McGill University.

Nelson Sprackling, March 31, Norwalk, Conn., aged 65, born in Cleveland, Ohio, for the past four years organist of St. Mary's R. C., Norwalk, formerly on the faculties of Western Reserve University and Hiram College.

Karl Straube, late in April, Leipzig, Germ., in the Russian zone which accounts for the stupidity & socialism greed that withheld news of his death for some time; born Jan. 6, 1873, famous for the fact that he held Bach's old jobs in Leipzig. He knew his business too; a better man than ten billion Russians put together.

Mrs. Richard Strauss, May 13, 1950, Garmsch-Partenkirchen, Germany, widow of the great Richard, whose music she helped make known by her vocal recitals, her husband often acting as accompanist.

Ira B. Wilson, April 3, 1950, Dayton, Ohio, aged 69, composer of church music, on the editorial staff of Lorenz Publishing Co. since 1905.

CANTATA PERFORMANCES

Unless performances of cantatas and oratorios can be announced in advance in these pages, they are not individually recorded under the name of the organist, but are listed all together under the names of the composers in one issue at the end of the season.

Heinz Arnold

Mus.M., F.A.G.O.
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CORRECTION?

We do not know if the Feb. p.63 item on the new Baldwin needs correction or merely amendment. One reader says our statements are incorrect, in the paragraph immediately above the console photo. The difficulty is in the minds of those who confuse the electrotone with the organ and try to compare the two. Borrowing in the organ is where one set of pipes, giving eternally one particular tone character, is operated through various different wires leading from different console-controls. The tone of those pipes is not in the slightest manner altered; it's absolutely the same. But in the electrotone as made by the Baldwin Piano Co. no such condition exists; the character of the tone is derived, as we understand it, from a series of filters and other electronic devices. The vibrations from the initial radio tube remain constant; nothing changes them. But you would not want to listen to those vibrations translated into tones. So the engineers manipulate those vibrations, through complicated filters and the like, and get the tone they want. One set of filters produces one character of the tone, another set produces another character. It is therefore correct to say as we did, quoting from the Baldwin literature, that "there is no unification, duplexing, or borrowing." We believe it is also correct to say, as we did on our own, that each stop in the console is an individual entity. Anyway this amended statement is presented here in order to, if possible, clarify the situation. This is just one more instance of the fact that the greatest harm to the electrotone is being done today not by those who criticize it but by those who confuse it with an organ. There is no comparison; there never was, there never will be. The two are entirely distinct and separate tone-producing machines.—T.S.B.

FRATERNAL NOTES

American Guild of Organists holds its "20th national convention" in Boston, Mass., June 19 to 23; \$15.00 registration fee admits members to all events; hotel accommodations \$5.00 to \$14.00 a day. Program fails to state, but we believe non-members will be admitted also for the \$15.00 fee.

National Association of Choir Directors conducts a church-music institute June 25 to July 1 in Alfred University, Alfred, N.Y. Staff includes Dr. Marshall Bidwell, Dr. Roberta Bitgood, Charles H. Finney, etc.; "tuition" fee \$18.00.

THE FRATERNAL SPIRIT

A pat on the back when you're looking, a stab in the back when you're not. Let's change it. If any musicians can, organists should be the first.

William H. Barnes

MUS. DOC.

Organ Architect
Organist and Director
First Baptist Church, Evanston

Author of

'Contemporary American Organ'

(Four Editions)

1112 South Wabash Avenue
Chicago 5

NEW ORGANS

Chambersburg, Pa., First United Brethren, 3m Wicks, dedicated April 28, 1950, Frederick Stanley Smith recitalist.

Chicago, Ill., Grace Lutheran, 2-22 Reuter, dedicated March 12, Florence Reimer recitalist.

Detroit, Mich., Covenant Baptist, 3-56 Kilgen, dedicated April 30, 1930, Edouard Nies-Berger recitalist.

Lorain, Ohio, St. John Evangelical 2-19 Austin, dedicated May 7, 1950, Edwin Arthur Kraft recitalist.

New York City, Fort Washington Collegiate, 4-38 (or 3-38?) Austin, dedicated May 7, 1950, David H. Williams organist.

Waterville, Maine, Colby College, 3-37 Walcker, gift of Matthew T. Mellon, to be dedicated July 28, Dr. Karl Matthaei recitalist. (Some confusion here, a former "news release" said H. Frank Bozian of Yale gave the "first recital" Jan. 20, which would make it the dedication recital regardless of the pow-wow & talking that may be scheduled for July 28.)

Yale University, New Haven, Conn., has contracted with Holtkamp for two organs, a 2-11 & 3-45.

AEOLIAN-SKINNER

has issued a delightful 28-page 6x9 booklet with a listing of their organs installed "during the last 20 years," a statement of policy

etc., and a few stoplists. Since organists can work the organbuilders for almost anything they want, possibly the Company is ready & willing to send this booklet to serious professionals wanting to preserve it in their libraries—and it's well worth preserving.

ORGAN VS. ORCHESTRA

Is one richly musical, the other boldly barren? In Jan. the organ & orchestra in Symphony Hall, Boston, were tabulated and compared. Here are the organ & orchestra in the University of Colorado:

Strings—organ 21, orchestra 40;
Flutes—organ 18, orchestra 4;
Woodwinds—organ 9, orchestra 14;

Brass & Foundation—organ 39, orchestra 7. Total: the organ has 30 colorful voices, the orchestra 54; the organ has 57 backbone voices, the orchestra 11. Mean anything to you?

RECITALS

If an organist with both feet and seven fingers cut off were to play a recital it would be news. Otherwise recitals are not news and are used in T.A.O. purely for their value as a repertoire survey. They are published to inform all our readers, not to please those who send them.

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Symphony Hall	15 H.P.
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416-A

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Both in preparing himself for his career, and in sticking to the field once he begins cultivating it, Mr. Parker sets a wholesome pace. He was born on a July 8 in Johnston, S.C., finished highschool there, graduated from the University of South Carolina with the B.S. degree, adding the M.A. in 1940, earned his Mus.Bac. in Queens College.

He studied organ etc. in the Guilmant Organ School, Juilliard, and School of Sacred Music, all in New York; and he's a member of five fraternities.

He began playing at the age of 14 in the Baptist Church, Johnston. In 1927 he was appointed to his present First Presbyterian,

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THE AMERICAN ORGANIST

1950-33-4



Fred H. Parker

EDWARD H. JOHE has resigned from the Second Presbyterian, Washington, Pa., after seven years with the Church, to become organist of the First Congregational, Columbus, Ohio.

GET MORE—GIVE LESS

"Since 1940 the number of bricks a union mason may lay in a day has been reduced from 1000 to less than 500."—Dr. Harold G. Moulton, Brookings Institution, in Reader's Digest.

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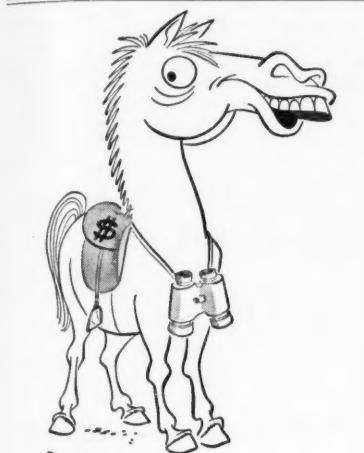
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"There's no such animal," he cried!



MY FRIEND and I were picking the ponies one day when I started telling him about a *sure thing* I heard about.

"You say it pays four bucks for every three?" he asked. "And can't lose? It automatically wins? Must be illegal!"

"No," I replied, "the government very much approves . . ."

"Our government approves of a horse who can't lose . . ."

"Who said anything about a horse?" I asked.

"So what else could it be but a horse?"

"It not only could be—but is—U. S. Savings Bonds," was my prompt reply.

"For every three dollars you invest in U. S. Savings Bonds you get four dollars back after only ten years. And if you're a member of the Payroll Savings Plan—which means you buy bonds automatically from your paycheck—that can amount to an awful lot of money while you're not looking. Hey, what are you doing?"

"Tearing up my racing form! The horse I'm betting on from now on is U. S. Savings Bonds."

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Dr. Charles A. Sheldon

DR. CHARLES A. SHELDON
An organist everybody knows

And we might add, in view of his willingness to fit his music to the occasion, an organist everybody likes. For example, when West View Abbey engaged him to give some broadcast programs over WGST, he used organ, the Abbey Male Quartet, and soprano and alto soloists, and here's a representative program:

"Abbey Bells," organ & voices
"Bells of St. Mary's," Adams
"The Man I love," Gershwin (c.)
Bohm, Calm as the Night (org.)
"Minka," Russian folksong
"Close to Thee," Crosby (q.)
"Bells of the Sea," Solman (b.)
"Marching along together," Pola (q.)
"America," (q.)
Organ closing signature

Where was Buxtehude? He didn't belong on a program like this and he wasn't there, and Dr. Charles A. Sheldon was just the man to know it. It's a grand thing for a great artist to be willing to minister to humble humanity.

Dr. Sheldon was born on a June 22 in Atlanta, Ga., had his schooling there, and graduated from Klinworth Conservatory. Oglethorpe University gave him the Mus. Doc. T.A.O. nominates him for a prize: he didn't go to Europe for an education.

His first position of importance was St. Luke's Episcopal, Atlanta of course, followed by Trinity Methodist, and then to his present First Presbyterian where he plays a 4m Pilcher and directs three or four choirs. To this he added the Jewish Temple, and, the work for which he was first so widely known, the whole city of Atlanta, being probably the only city organist in active recital work in America to attain substantial and continued popular approval.

He married Rubie Ann Brooks and they have four children, one daughter active, as was her grandmother, in music. Some years ago he claimed his hobby was sleeping; now he says it's having a good time with his grandchildren. If you don't personally know that man so universally known throughout the entire east as Charlie Sheldon, he may fool you with these words. As to the number of his recitals, in Atlanta and elsewhere, he says, "I could not say, it has become a habit."

He has six organ pieces in print, some in the Fischer & Bro. catalogue, but his chief work is the "Centennial Cantata" written for his First Presbyterian which had its premiere there Jan. 7, 1948. "Happy Passover" said he in concluding his report for these

columns. That's Dr. Charles A. Sheldon for you. His is one organistic nose that just can't turn up.

PRIZES & COMPETITIONS

\$100. is offered for a setting for solo voice & piano of Watson's In June, by the Chicago Singing Teachers Guild; data from John Toms, Northwestern University, Evanston, Ill.

\$100. is offered for an anthem, by the American Guild of Organists, 630 Fifth Ave., New York 20, N.Y.

Vernon de Tar's Church of the Ascension, New York, awarded its \$100. prize to Ronald K. Arnatt for his anthem setting of The Beatitudes; he's a young Englishman, now organist of Ascension & St. Agnes, Washington, D.C.

H. Wellington Stewart, Trinity Church, Mt. Vernon, N.Y., won the \$400. Harvey Gaul prize for his "Roxiney Boddy" for mixed voices.

Ned Rorem, graduate of Juilliard, won the 1950 Boulanger Memorial Award; last year he won the Gershwin Prize.

READER'S WANTS

Back copies of *The Organ*, and *The Rotunda*, any year, are wanted by Wm. J. Jones, 890 Valley Road, Upper Montclair, N.J.

HELP AN ORGANIST

You can give real help to another deserving organist if you report to T.A.O. all the details you know when there is a vacancy anywhere for an organist; such information is in turn given by letter to those listed in T. A. O.'s Registration Bureau as in search of a position. No money or fees or costs of any kind are involved anywhere in any way. One reader reported April 26, another May 9, and the information was relayed promptly. T.A.O. recently thus assisted a reader in finding a quite excellent position.

SUMMER ADDRESS?

In giving new addresses please indicate whether temporary or permanent; through the summer months T.A.O. can be sent to its readers anywhere if they give the dates they arrive at their summer home and return again for the winter; or copies can be held for them till they return. Send changes of address direct to your various magazines; sending them through a subscription-agent delays them from a week to a month.

EDITORIAL PERfidY

"We print columns of propaganda under the guise of news advocating those things which we know threaten to destroy us. We pay out our money for the privilege of assisting in changing our cloak of freedom for the rags of government domination and slavery." —William Dwight, addressing the American Newspaper Publishers Association.

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E. POWER BIGGS is again concert organist for Tanglewood Festival, playing three Bach programs July 8, 15, 22; he was soloist for the Bach festival in Bethlehem, Pa., May 19, 20, 26, 27. For the June 19-23 festival in Boston he plays the Sowerby Concerto in Symphony Hall, Arthur Fiedler conducting. June 18, 9:15 a.m., e.d.t., he broadcasts a program of organ music by American composers, on his regular Sunday morning C.B.S. series over nation-wide circuit, on which he has already embarked on his complete-Bach series that runs for 15 months. Aug. 15 he flies back to his native England for an Aug. 23 nation-wide broadcast of the Sowerby Concerto in London's Albert Hall; the Concerto was written for Mr. Biggs at the

suggestion of Henry Wood and was first performed by Mr. Biggs with the Boston Symphony, Koussevitzky conducting.



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GLORY BE!

Pittsburgh beats Chicago. A 12-year-old kid dabbled with electronics and came up with a gizmo "constructed from a toy piano keyboard, safety pins, and radio parts" upon which he could "pick out tunes." What is it? An organ of course; don't ask silly questions. Sad Sequel. The kid got a \$25.00 award instead of a crack across the knuckles.

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